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VOLUME THREE | HAMILTON AND KIRKLAND COLLEGES, CLINTON, NEW YORK | JANUARY 22, 1973 | NUMBER THIRTEEN

Colleges Receive Grants to Further Ed. Objectives

Kresge Grant

Kirkland College has received a $200,000 grant from the Kresge Foundation towards the financing of the college's new $2.3 million dollar Kirner and Johnson building complex, Samuel Babbitt, President of Kirkland College, has announced.

The Kirner and Johnson buildings which were opened in September, provide Kirkland and its coordinate, Hamilton College, with additional classroom and study space. It includes three special science areas, a 200-seat auditorium, a reference library and a seminar room, seating 60 people, in addition to Kirkland College administrative offices.

In order to qualify for the grant, Kirkland College had to demonstrate that it was fully able to finance the building from gifts and pledges, including the Kresge grant. Kirkland plans to make payments on the construction costs of the Kirner and Johnson buildings over a five-year period.

"We are gratified by this generous and timely support, and we are proud to be among the institutions recognized by the Kresge Foundation," stated Babbitt, in announcing the grant.

The Kresge Foundation primarily offers grants to institutions in higher education, health, conservation, music and the arts, for construction or renovation of facilities. Established in 1924 in Michigan by Sebastian H. Kresge, the foundation is a private trustee corporation, having assets of more than $720 million at the end of 1971. During that year, it awarded 155 grants, totalling more than $8 million.

Earlier, Hamilton College received a $250,000 grant from the Kresge Foundation toward the cost of the $5.4 million Burke Library, which is operated jointly by Hamilton and Kirkland Colleges.

Mellon Grant

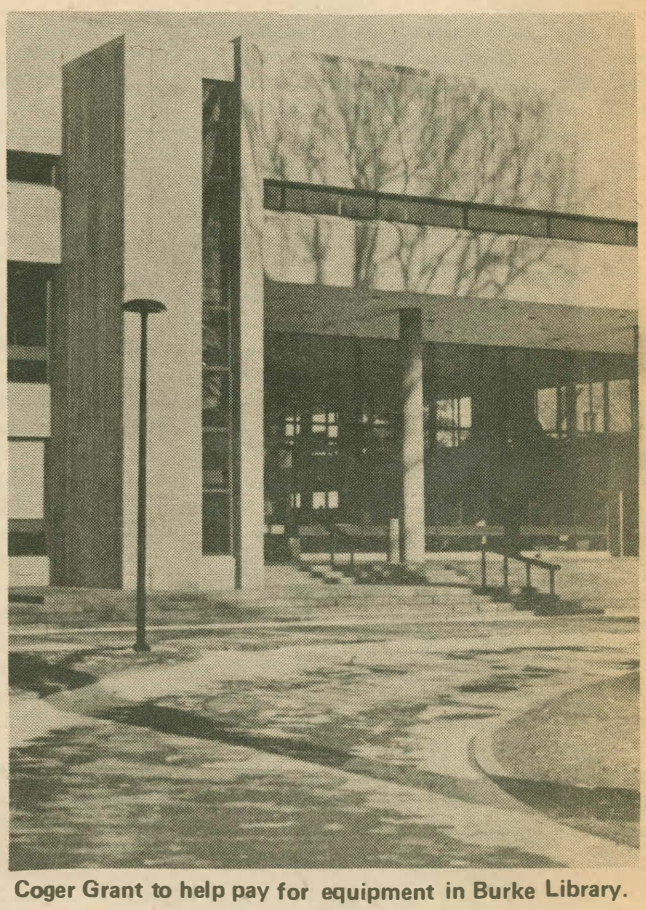
Kirkland College has been awarded a $150,000 grant from the Andrew W. Mellon Foundation for "Faculty Support." The grant will be used to underwrite current institutional programs and to support proposals submitted by the faculty at Kirkland, according to Samuel F Babbitt, President of the College.

The funds, which are to be distributed in not less than a three year period, will be used to foster programs of experimentation or enrichment and expansion of academic offerings. Three current programs at the college summer grants, travel for professional meetings and Research Professorships will be underwritten by this grant.

The Mellon Faculty Support funds at Kirkland will give priority to faculty projects involving curricular and methodological experimentation, interdisciplinary teaching, and study or research aimed at the direct enrichment of the curriculum as well as work towards completion of dissertations.

In announcing the intent of the college for use of the Mellon Grant, President Babbitt stated, "Aside from the yearly recruitment of qualified and motivated students, we hold these aims, faculty support and curricular enrichment, to be the essence of institutional self-renewal and we look forward to ways by which they can become a part of Kirkland's permanent structure."

The Andrew W. Mellon Foundation, which was founded in New York City in July of 1969, awards grants in support of the arts, health, medicine, and higher education, in addition to special grants for New York City civic, youth and community programs. Last year 162 grants totalling $35, 452,500 were made by the Foundation.



Coger Grant to help pay for equipment in Burke Library.

Cogar Foundation

President John W. Chandler of Hamilton College announced today that Hamilton has received a grant of $25,000 from the Cogar Foundation for electionic information storage and retrieval equipment in the College's new Daniel Burke Library.

The grant is the first that the Foundation has awarded in this region, according to its Secretary-Treasurer, Dr. James S. Anderson of Ilion.

"We are very pleased to be able to make this first grant in our area to a purpose which is in accord with the Foundation's interest in the sociological implications of rapid advances in science and technology," Dr. Anderson said.

The grant will be used for the installation of electronic equipment in the Social Sciences Laboratory of the Library, where an extensive file of government reports and other sociological economic data will be stored on microprint.

Specifically, the Cogar grant will finance the special wiring and power installations required to operate the microprint banks and readers.

Speaking for the College, President Chandler said, "We are delighted to be the first institution in the area to benefit from the Cogar Foundation's philanthropy. I believe that the happy marriage of science and social science which will result from this gift is especially appropriate to our role as a liberal arts college as well as to the Foundation's purposes."

The Cogar Foundaiton, based in Herkimer, was established in 1969. Its Trustees, in addition to Dr. Anderson, are Howard H. Cannon of Syracuse, Robert McLaughlin of Little Falls, Dr. Ravinder J. Sahni of Wappingers Falls, and George C. Shattuck of Syracuse.

The $5.4-million Daniel Burke Library, designed by Hugh Stubbins, the Boston architect, was opened this fall and already has drawn national attention, with interest in its design expressed by dozens of other colleges planning libraries of their own.

The building serves both Hamilton, a private men's liberal arts college chartered in 1812, and Kirkland, its coordinate college for women which was opened in 1968. The total enrollment of the two colleges is 1,550, and the library provides seating space for nearly half of that number at any one time, an unusually good ratio.

Inside the Burke building, there are no permanent walls except for an elevator shaft, so that the use of the interior space is completely flexible. With the installation of electronic ductwork such as that financed by the Cogar grant, new microprint facilities could in the future reduce the amount of space devoted to books, so that even more space could be provided for study or other purposes.

Dean Schneider to Research; Will Evaluate Curriculum

Carl Schneider, Dean of Faculty for Kirkland College, has been named Vice President for Research and Evaluation for the college, it has been announced by President Samuel F. Babbitt.

In this newly-created post, Mr. Schneider will be responsible for research and evaluation of Kirkland's existing and proposed academic programs, and for the collecting of institutional data for these purposes. Mr. Schneider's duties include assessing the effects on students of an innovative college with a flexible and interdisciplinary curriculum as well as researching alternate ways of curricular development and new modes of teaching.

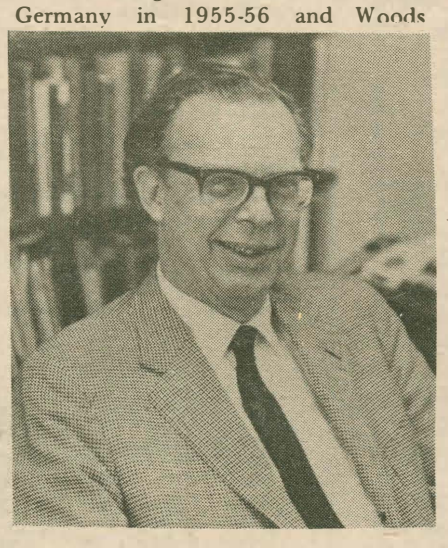
In announcing the appointment, President Babbitt said, "Only a college which continually examines and judges its own effectiveness can legitimately claim the attention and support of individuals and organizations beyond its campus by justifying its programs and policies. Carl Schneider brings to this essential work not only the wisdom of experience but the respect of all his colleagues."

The appointment becomes effective as soon as a new dean of faculty is selected by the college. A search committee of students and faculty will be selected next month to begin evaluating candidates for the position. The committee will make recommendations to President Babbitt who will appoint the new dean.

Mr. Schneider, who has been Dean of Faculty since 1969, joined Kirkland in July 1967 as Chairman of the Division of Social Sciences and Professor of Government. During the year between his appointment to Kirkland and the opening of the college in 1968, Mr. Schneider organized the curriculum for the Division of Social Sciences and was instrumental in developing the interdisciplinary and flexible curriculum of the college.

Prior to joining Kirkland Mr. Schneider was a member of the Department of Political Science of the University of Nebraska, where he held the chairmanship of the department from 1961-1967. He also served on the faculty of the University of New Hampshire for two years.

A Fullbright Research Scholar in Germany in 1955-56 and Woods Professor for Research (University of Nebraska) in Switzerland in 1956, Mr. Schneider was Letters of Science Advisor to Ataturk University in Turkey in 1957-59.



Carl Schneider, Vice President For Research and Evaluation.

Born in Indiana, Mr. Schneider received his B.A. degree from Oberlin College in 1939 and his doctoral degree from the University of Wisconsin in 1943. He also studied at the University of Berlin and the University of Fribourg in Switzerland. Mr. Schneider served in the U.S. Army from 1943-46, with overseas duty in Europe.

Mr. Schneider is co-author of *Background of European Governments* and has written articles for professional journals and contributed to the *Dictionary of Political Science*. His area of specialty in Political Science is comparative government (mainly Western Europe), Middle East government and politics, and political theory. His professional memberships include the American Political Science Association, the American Civil Liberties Union, and the American Association of University Professors, of which he served as university and state officer in Nebraska.

The Schneiders have two sons. His wife, the former M. Dorothy Jones, is a graduate of Oberlin College, holds M.A. degrees from Boston University and the University of Nebraska, and her doctoral degree from the University of Nebraska. She is an assistant dean and a member of the faculty of the English Department at Utica College.

Blurbs

UTICA CLUB SEEKS WRITING TALENT

The Writers' Club is sponsoring its third contest for area prose writers. This year prizes will be offered in two categories, fiction and non-fiction.

Top winners in each category will receive $15. Second prize in each category will be $10. Third prize will be Honorable Mention. The two top prize stories will be published in the Sunday Observer-Dispatch.

Stories, articles, essays must be original and not over 2500 words; mark your entry either fiction or non-fiction; send two copies, typewritten and double spaced; contest ends Feb. 1st. Only one submission will be considered from each entrant.

Entries should be mailed to:

Mr. and Mrs. Milton Shatraw
2226 Maynard Ave.
Utica, N.Y. 13502

Enclose a stamped, addressed envelope if you want your entry returned.

LEHMAN FELLOWSHIPS

The State Education Department announced today that 30 Herbert H. Lehman Graduate Fellowships in the Social Sciences and Public and International Affairs would be awarded on a competitive basis for use in September 1973. These fellowships are made for graduate study in universities in New York State.

Residency in New York is not required, says Sherman Tinkelman, Assistant Commissioner for examinations and scholarships, but U.S. citizenship is required. Eligible fields of graduate study include city and regional planning, economics, political science, government, public administration and policy, sociology, international affairs. Each fellowship will cover a period of up to four years and carry a value of up to $19,000.

To be eligible, students must have received a baccalaureate degree no later than September 1973 and may not have entered upon graduate study by the time of application.

Application forms may be requested directly from the Regents Examination and Scholarship Center, State Education Department, Albany, N.Y. 12224. Deadline for receiving completed applications and credentials is March 15, 1973.

"SEX AND SEXUALITY"

James Lincoln Collier will deliver a talk entitled, "Sex and Sexuality: Is There Really a Difference Between Men and Women?" at the McEwen Coffeehouse on the Kirkland College campus at 8 p.m. Tuesday, January 23.

Mr. Collier, a visiting instructor in the Hamilton College Winter Study program, is a 1950 graduate of Hamilton and a widely published writer.

He designed a pioneer multi-media sex education program for use in American high schools and has written articles on sex and sexuality for such publications as the Reader's Digest, Cosmopolitan, the Village Voice and Playboy. He is also the author of a book, "The Hypocritical American: An Essay in Sex."

His talk will be based on new research that he maintains shows that some of the differences in the way men and women behave are genetically programmed before birth.

WARHOL POSTER SHOW AT ROOT ART CENTER

Andy Warhol is represented in an exhibition of posters designed by well-known artists which opened January 14 at the Root Art Center, Hamilton College.

The exhibition, which will remain on display through February 11, was organized by Eva Thoby-Marcelin of the Candida Gallery, Cazenovia, N.Y. The Posters were originally created to announce art exhibitions, and most of them will be for sale at the Root Center display.

Artists represented in addition to Warhol include Robert Indiana, Roy Lichtenstein, Robert Rauschenberg and Theodoros Stamos.

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LETTERS

To the College Community:

The passing of any great individual or organization deserves the attention of those who, while it was alive, may have taken it for granted. Examples of the past few weeks include former President Harry S. Truman and *Life* magazine, gone from us forever and duly mourned. This writer would like to bring to the attention of the college community the passing of the Hamilton College Choir, one of the finest of the few remaining men's choral units in this country.

One might say that the choir died a slow death by absorption - an eighteen month process which will be finalized by the emergence in the near future of the Hamilton/Kirkland Choir. The suspicion of foul play remains strong, however, for there seems to have been a conspiracy to prevent even an attempt at finding a cure for the ailment. In the final stages of the disease, apparent in the past semester, it became clear that those responsible for the Choir's death considered their activities to be a form of euthanasia. Others would prefer to call it murder.

The Hamilton College Choir was founded in 1875, primarily as an adjunct to the 8 a.m. Chapel services. For several decades the Choir remained in the shadow of other College musical groups, including a colorful and tour-minded Glee Club. But a succession of talented directors soon brought the Choir into the foreground.

The first was Professor Cleveland Chase. Appointed in 1917, he subjected the singers to fresh disciplines and advanced musical training. At the end of World War I, he was usceeeded by Professor Paul Fancher, an industrious and skilled director, who believed that the sacred music to which the Choir devoted itself "must conform to one canon of excellence: it must be the best."

By the mid-1930's the Choir was frequently hailed as one of the best in the nation. One New York critic hailed it as "...an honest-to-God Choir sufficiently musical and well-trained to sing Bach, Palestrina, Mendelssohn, and portions of the Russian Church Liturgy." A second asked, "If 'Fanchy' could do this with one-eigth of Hamilton, what could he do with the whole College?"

There were no off-campus tours during World War II, and Professor Fancher retired in 1942. After the War, the Choir was reorganized by Professor Berrian Shute, and it soon numbered ninety voices.

The talented John Baldwin became the director in 1950. During his leadership the Brass Choir was organized (1959) and began to accompany the Choir on concert tours. In 1964, Douglas Sheldon, an alumnus and gifted protege of Mr. Baldwin, took over the direction of the Choir. For the two years following, Alaistair Cassels-Brown, a brilliant organist, conducted the men.

Then in 1967, James Fankhauser, full of ideas and zeal as well as exceptional talent, became director of the Choir. Evidently one of Mr. Fankhauser's ideas was to direct a mixed choir. Hence the decision to let the Choir languish.

The Choir was described last year to this writer by a non-member as the most "together" organization on the Hill. I cannot but agree. There was a spirit, a comraderie, in the Hamilton College Choir that is sorely lacking in its successor. What little spirit that currently exists in the Hamilton/Kirkland Choir is soon drowned in a sea of apathy. It is an apathy which is so pervasive that some old members have left, others have been stifled, and still others have been spurred to double their efforts to remain afloat. But they, too, are sinking; being borne under by the weight of the many others they find it necessary to support.

The Hamilton College Choir's last real concert tour was in the spring of 1971. Permit me to quote from a review of the Choir in the Washington *Post* of March 22, 1971. "The Hamilton College Choir, which appeared last night at the National Gallery, has a tradition of excellence and is clearly one of the best touring college choruses in the country. It is a fairly large group of young men. The sections have been carefully balanced, and each of them is in its way quite distinguished. Most remarkable is the seraphic body of very high tenors. The intonation is lawless, the diction impeccable . . .(The) singing was consistently beautiful."

The college community has lost the opportunity to hear that unique richness of sound that only a good male chorus can produce, and generations of Hamilton students have lost the opportunity to experience the fellowship in making music that was the Hamilton College Choir.

Name withheld upon request

Editorial

Cut It Out

Hamilton College has been subsidizing fraternities for years without revealing it to the public. Students pay Hamilton $350 a term to cover the Board fee (for meals in the College dining halls). The college turns over the full $350 of each fraternity member to his fraternity, but only uses a percentage of the money from independents and freshmen for Service Systems. The remaining portion of the money is put into a fund to supplement the academic cost overrun.

No wonder fraternities have better meals. They have more money to spend towards food than Service Systems. However the College has consciously failed to acknowledge this policy which gives an economic advantage to fraternities. We urge the College to take the steps to alleviate this inbalance.

Note to our subscribers: Again we would like to ask that if you have not received all the issues of the *Spectator* please let us know and we will send you the copies you've missed.

Calling all **Clark Kents** *and* **Lois Lanes**

An organizational meeting for the **Spectator** *will be held* **Wednesday, January 31 at 8:30p.m.** *Anyone interested in working for the* **Spectator** *Spring Term (reporters, typists, etc.) is urged to attend. The meeting will be held in the third floor Bristol Campus Center* **Spectator** *office.*

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The Publications Board publishes "The Spectator," a newspaper edited by students, 29 times during the academic year. Subscription: $7.00 per year. Address: Box 83, Hamilton College, Clinton, New York, 13323. Letters to the editor must be signed, but names will be withheld upon request.

Assoc. Dean Discusses Responsibilities of Post

BY BOB WEISSER

Associate Professor of Chemistry Robin B. Kinnel, recently appointed Associate Dean of the College, discussed his plans for the job. He said that he would be "a person to help the dean (Dean Kurtz) in all the things he has to do."

Professor Kinnel, who will assume his new position at the start of the second semester, mentioned his responsibilities. Besides working with the Board of Advisors and the Board of Review, he will be the chairman of the Winter Study Committee. He will also be providing academic advisiing for sophomores and juniors.

He said that he had not been concentrating on the problems of his new job, and that he would be "waiting fo see what kinds of things crop up." He did have some ideas about what he would be doing, however.

He felt that the Winter Study program should have a better environment. He would like to see the campus become more intellectual during the January study period, and to have less of a partying attitude. He proposed that there be more concerts, lectures, and other presentations to give the college community more to do than just study one subject.

Professor Kinnel noted that the college's opinion of Winter Study was mixed. He knew that there were those among the faculty and students that favored it and those that disliked it, but that there is no strong trend either way that he could discern.

As a consequence of accepting the new position, Professor Kinnel will be giving up much of his classroom time. He estimated that his teaching responsibilities would be cut by about two-thirds.

His activities outside the classroom will also be curtailed. He cited an independent-study project that he has supervised since he came to Hamilton in which he help students with their lab work. Because of his new responsibilities, he will probably have to drop that project.

When asked if he would be involved in the planning of the curriculum, he stated that that is really the job of the faculty. As he saw it, he would be in an administrative position in many cases. He will, of course, be working very closely with the different committees that set the policy.

In any case, Professor Kinnel's job will be to help streamline Dean Kurtz's office by taking on many responsibilities that were previously attended by only one man.

Assoc. Dean of College, Robin Kinnel

Student-Faculty Teams Map the Way to Mars

On the day when the first space voyager to Mars guides his craft to a landing on the planet's surface, he will have to thank Professor Donald Potter of Hamilton College for helping tell him where to go.

Professor Potter and two of his students from the Hamilton Geology Department are spending the month of January at the Astrogeology Center of the U.S. Geological Survey at Flagstaff, Arizona. Together with student-faculty teams from throughout the United States, they are working on a map of Mars, using as their raw data the photographs taken by the Mariner series of Mars-orbiting space probes.

The nation's space agency plans to use the map to help locate sites for both manned and unmanned Mars landings.

The two students with Professor Potter - David McClelland '73 and George Granata '73, are the only undergraduates involved in the program. Hamilton is the only non-university among the participating institutions, which include Yale, Cornell, M.I.T., and Cal. Tech.

Professor Potter first began working on Mars-mapping when he received a grant two years ago from the National Aeronautics and Space Administration, which is sponsoring the Geological Survey research. The grant was renewed over the summer for two more years, and Professor Potter was granted a research leave by Hamilton to continue his work.

He has involved his students in the work from the beginning, choosing McClelland and Granata from the dozen or so who have worked intensively on the Mars program.

Two years's experience, Professor Potter says, shows that undergraduates are fully capable of working side by side with graduate students.

"The concepts that you need to know for this work are really elementary and easily mastered," he says. "The main thing, and it's a question of intelligence and outlook rather than age, is to have a curiosity about what you're looking at in the Mariner photographs, and the imagination to compare what you see there to conditions on earth."

Aerial photographs are the beginnings of all detailed modern maps, Professor Potter pointed out, "and the techniques we're using to map Mars are just the same as we use to map the earth."

How do scientists know that the objects which show up on the Mariner photographs as such earth-like features as hills and valleys are really what they seem to be?

"We don't," Professor Potter says, "until we have a chance to get close up and see. If you look at it that way, the title 'Astrogeology Center' is a contradiction in terms, because 'astro' refers to the heavens, and geology is properly the study of the history and nature of the earth."

"But it seems a reasonable bet that matter on Mars will photograph in the same way as matter on earth, and we have shown, through exploration of the moon, that the maps we made from moon photographs were accurate."

The 49-year-old Professor Potter was carrying out geologic mapping as long ago as 1948, when he worked with the Newfoundland Geological Survey in mapping the Burin Peninsula. In more recent years he has worked under grants from the U.S. Geological Survey and the National Science Foundation in geologic mapping of the Holy Cross quadrangle in Colorado, the Kings Mountain area of the Carolinas, and several quadrangles in the central Taconic region of New York and Vermont.

He has a Cal. Tech. Ph.D. and a long list of publications in such periodicals as the American Journal of Science and the Bulletin of the Geological Society of America. His research accomplishments have come about even though, as a member of a leberal arts faculty, he must devote much more time to teaching undergraduates than do his colleagues at large universities. He has been at Hamilton since 1954.

"I find this work (the Mariner project) satisfying and interesting," Potter says, "and I'm happy that I was able to get into it. But I'm happiest that I've been able to bring undergraduates in as well. That's the main reason I got involved in the first place - to get students involved."

Trustee Profile: Hugh R. Jones

BY GORDY KAYE

Hamilton alumnus and trustee Hugh R. Jones has donned the robes of New York State Appeals Court justice. In an interview with the *Spectator*, Jones expressed his excitement concerning the "stimulating" demands and responsibilities of his new office. His election to the state's highest court came after almost three decades of active participation in private law and a myriad of public and private organizations.

Jones was a mathematics and English major at Hamilton. After his graduation in 1935, he travelled to Cairo to teach math and coach athletics at Cairo's famed American University. Returning to this country a year later, Jones attended Harvard Law School and then went into private practice in Utica. He served his profession as President of the New York State Bar, and the community in several important posts including trusteeships for the State University of New York as well as of Hamilton. He has further served his alma mater as the legal advisor.

The bench was not a role Jones actively sought. Approached three years earlier by Governor Rockefeller, he admitted disinterest in a judgeship. He had had a flourishing practice in Utica with an excellent opportunity "to do things for people." In 1972, however, Jones accepted the Republican designation as a candidate for the influential Court of Appeals and won the spot which he will hold for the next twelve years.

Life as a judge in the court is both challenging and demanding. As the Court is the focal point of major legal policy decisions for the state, it sits long hours, often stretching from 7:00 a.m. until late evening interrupted only by an early breadfast with the Chief Justice, a quick lunch served in chambers, and dinner. Jones is in Albany two weeks out of every five; the remaining three are spent hearing cases in Utica. The Court of Appeals hears cases ranging from corporate appeals such as the Con Ed power plant controversy to individual citizen's claims. Jones described himself as having derived great intellectual satisfaction from "the variety and scope" of the issues with which he deals every day.

Seeing no conflict of interests, Jones will remain a trustee of Hamilton while giving up his role as legal advisor to the board.

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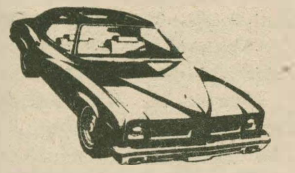

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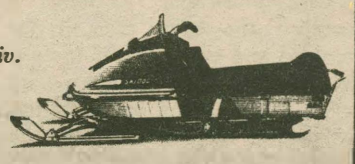

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A NIGHT AT THE PUB

Clark's Modern Art Series To Be Screened at Kirkland

Pioneers of Modern Painting, the new six-part film series written and narrated by Kenneth Clark, will be shown at the Kirkland Art Center in Clinton and at the Kirner-Johnson auditorium at Kirkland College in February and March.

The series covers the life and work of six leading artists of the late 19th and early 20th centuries: Edouard Manet, Paul Cezanne, Claude Monet, Georges Seurat, Henri Rousseau, and Edvard Munch.

There is no admission charge and the public is invited.

Through a grant from the National Endowment for the Humanities, the series is distributed without charge by the National Gallery of Art's extension service.

A 45-minute color film has been devoted to each of the six artists whom Lord Clark considers to be the "pioneers of what we still call modern painting."

Most of the series was filmed in France, with the exception of Edvard Munch, which was photographed in Norway, the artist's native country. Lord Clark has not relied, however, solely on the paintings in those localities. Thirteen of the works discussed in the series are hanging in the National Gallery of Art in Washington. Others are in museums and private collections all over the world.

Edouard Manet (1832-1883) is the first of the series. As Lord Clark explains, "Modern painting has been a revolutionary movement, a breakaway, and Manet, strange as it seems to us, was considered the first revolutionary. There had been rebels before, but they had always found some form of official support. Manet was the first artist to be positively persecuted by the Establishment." In this film, Lord Clark also fully explores Manet's relationship with Claude Monet and other impressionists.

Five of the paintings discussed in the film on Paul Cezanne (1839-1906) hang in the National Gallery of Art. Lord Clark frankly admits, "I've been writing about him and talking about him for over forty years, and I've never come anywhere near to saying what I feel, or putting into words what I know to be the real essence of his greatness." Nevertheless, Lord Clark manages to take the viewer on a fascinating tour through the life and works of this great painter.

One of the founders of the impressionist school of painting is the subject of the third film in the series, *Claude Monet* (1840-1926). The rivalry between Monet and Manet is covered, but is only a small portion of the many aspects of the narrative on Monet. This film is a delight of color and light as Lord Clark explores Monet's representations of nature.

Unlike the other painters in this series, little is known about the character and private life of the pointillist Georges Seurat (1859-1891), the subject of the fourth film. His life was short and he left little to reveal his private nature except for his paintings. Lord Clark concentrates principally on Seurat's method of work, subject matter, scientific approach to painting, and relationship to his cultural background and era.

In the fifth film, *Henri Rousseau* (1844-1901), Lord Clark takes up a slightly different point of view than the other films in the series. Unlike other artists, Rousseau had no professional training and did not begin painting until he was 41 years old. He is included in *Pioneers of Modern Painting* because Lord

continued on page six

Bromberg Flawless; Congrats to SAC!

BY BILL LAMBDIN

Seldom in this environment does one get the chance to enjoy the quality music presented by David Bromberg last Monday night. His performances were superb; the pure energy of the first show complimented the longer, easier second set. My most optimistic hopes were satiated.

His two albums and his backing session work have proven Bromberg a superb musician. Technically he's flawless; artistically he's tasteful, varied, and refreshingly different. His outstanding abilities were expected—what made the evening was the unexpected quality of his backing musicians. Frankly, I expected the horn men to be overused and out of tune. Instead the saxman and trumpeter were clever, correct, and in character. The same can be said of the fiddlers and the bassman.

His sets were tightly constructed—tuning and between song chatter were held to a minimum. Choice of songs was split between originals like "The Holdup" and the fine "Sharon" and other persons' good efforts, like Bob Dylan's new "Wallflower." The Fleetwoods' "Come Softly, Darling" and Smokey Robinson's "Shop Around" were great changes-of-pace.

Some well-spent money from Columbia Records in promotion of "Sharon" could catalyze Bromberg's name to the top of the charts in the swinging, swinging world of show biz.

The opening half of the bill was filled by Roy Bookbinder. Bookbinder and Bromberg share the same musical roots. It's interesting to compare how this common ground has shaped their music. Bookbinder is not as interpretive as Bromberg—he stays closer to the sources. His playing was fine, but many, including me, wished a more varied program.

The S.A.C. should be congratulated for proving what cynics have long maintained: high quality entertainment can be had for reasonable prices if (but only if) you know where to look. The 50 minute late start in the second show was unfortunate, and I'm sure I would have been upset if I were waiting in line, but worth it. A fine show indeed.

PEACE

EVENTS

FILMS

ON CAMPUS

January 22 (Monday)

South African Apartheid Series: *Phela Ndaba* and *Sabotage in South Africa*, 8:30, Science Auditorium.

January 23 (Tuesday)

Adolescence 7:00, Kirner-Johnson Auditorium.

At Nearby Theatres

Cannonball (853-5553): *Dr. Zhivago*
Kallett Cinema (736-2313): *Deliverance*
Paris (733-2730): *The Getaway*
Stanley (724-4000): *The Poseiden Adventure*
258 Cinema (732-5461): *Homemaker* (X) and *Baby Vicki* (X); *Lady Sings the Blues*; *The Ruling Class*

LECTURES AND DISCUSSIONS

January 23 (Tuesday)

Sex and Sexuality: Are Men and Women Really Different? Lecture by Visiting Professor James Lincoln Collier, 8:00, McEwen Coffeehouse.

January 25 (Thursday)

Newman Chaplain's Hour with Father Finnegan. 7:00, Bristol Campus Center Honor Court Room.

January 28 (Sunday)

Newman Mass with Father Finnegan, 9:30 a.m., Chapel.
Free Church Service, 11:15 a.m., Chapel.
Community Worship, 7:30 p.m., Kirner-Johnson Red Pit.

EXHIBITIONS

CURRENTLY ON CAMPUS

Avant-garde Dancers, from the New York State Council on the Arts. At the Bristol Campus Center Lounge. Closes Wednesday.

Contemporary Art Posters, at the Root Art Center.

Student Lithographs and Etchings. At the List Arts Center. Closes February 9

AT THE MUNSON–WILLIAMS–PROCTOR INSTITUTE (797-0000)

The Dusseldorf Academy and the Americans at the Museum of Art through February 11.

MUSIC

January 31 (Wednesday)

The Cincinnati Symphony Orchestra conducted by Thomas Schippers, at the Stanley Theatre, 8:15 p.m.

MILESTONES

January 22 (Monday)

Byron's Birthday (1788)

January 24 (Wednesday)

Frederick the Great's Birthday (1712)
E.T.A. Hoffman's Birthday (1776)

January 25 (Thursday)

Wilhelm Furthwangler's Birthday (1886)
Robert Burns' Birthday (1759)

January 26 (Friday)

Australia Day

January 27 (Saturday)

Wolfgang Amadeus Mozart's Birthday (1756)

January 28 (Sunday)

Artur Rubenstein's Birthday (1886)

SPORTING EVENTS

HOCKEY

January 24 (Wednesday)

Against Ithaca College, 8:00, at Sage Rink

January 27 (Saurday)

Against University of Buffalo, 8:30, at Buffalo

JV HOCKEY

January 22 (Monday)

Against the Jr. Sabres of Skaneateles, 9:30, at Sage Rink

BASKETBALL

January 24 (Wednesday)

Varsity against Hobart, 8:00 at Hobart
JV against Hobart, 6:00, at Hobart

SWIMMING

January 23 (Tuesday)

Against Hobart, 4:00, Gymnasium

JEOPARDY QUESTIONS

(This week's Jeopardy Quiz appears on page six.)

1. Who was *John Speke*?
2. Who was *Georges Bizet*(37 years)?
3. Who is *Mike Mansfield*?
4. Who was *Max Planck* (Planck's constant)?
5. What is *64*?
6. What is *Bryn Mawr*?
7. Who was *Henri Saint-Simon*?
8. Who is *Vic Hadfield*?
9. What is *The Hollywood Squares*?
10. Who is *Richard Nixon*?

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ICELANDIC

Ludwig Van Beethoven's Symphony No. 7 in A

BY RICHARD A. KAVESH

Ludwig van Beethoven's *Symphony No. 7 in A, Opus 92* is not only the most romantic of Beethoven's nine symphonies, but one of the most beautiful and powerfully compelling works ever written. Beethoven himself conducted its first performance in Vienna on December 8, 1813. Unlike many of Beethoven's compositions, the Seventh was immediately hailed enthusiastically. According to Beethoven's friend and biographer Schindler, the event was "one of the most important in Beethoven's life, since, with the exception of a few members of the musical profession, all persons, however they previously dissented from his music, now agreed to award him his laurels."

By comparison with, say, his *Quartet in f, Opus 95* (written at just about the same time), the Seventh is not one of Beethoven's most profound works. Instead, it speaks directly, joyfully, and often, impetously. In fact, the first movement's coda ("tail" section) and the orgiastic frenzy of the last movement led composer Carl Maria von Weber to pronounce Beethoven "fit for the madhouse." Richard Wagner, however, was probably a bit closer to the mark. He called the Seventh "the apotheosis of the dance, the highest realization of the movements of the body in ideal form."

The Seventh is notable not only for its exuberance and the force of its expression, but for its incredible complexity and technical ingenuity. Like many Classical symphonies, it is constructed in a slow introduction and four movements, but in the Seventh, Beethoven broadened the scope of the so-called "development" section, expanded the coda, and increased the importance of the slow introduction (the Seventh's introduction has been claled a movement in itself). Yet through the constant evolution and development of rhythms and motifs, he miraculously achieved a unity within the broad scope of the symphony, and molded the Classic forms to suit his expressive ends.

The first movement of the work begins with Beethoven's longest slow introduction, which rhymically dissolves, through a throbbing flute-violin dialogue based on *one* note, to the lively *Vivace* section, full of unexpected modulations and syncopations and instantaneous kaleidoscopic shifts from loud to soft, lyrical to dramatic. The rhythmic propulsion of this movement produces a magnificently exhilirating and open-aired effect found in few other works.

The slower *Allegretto* which follows is, like the first movement, based on a dactylic rhythm, and possesses a quality of melancholy and ineffable beauty foreshadowing such works as Beethoven's late quartets and the slow movements of Mahler's symphonies. It is one of the most searingly beautiful and sublime movements Beethoven composed.

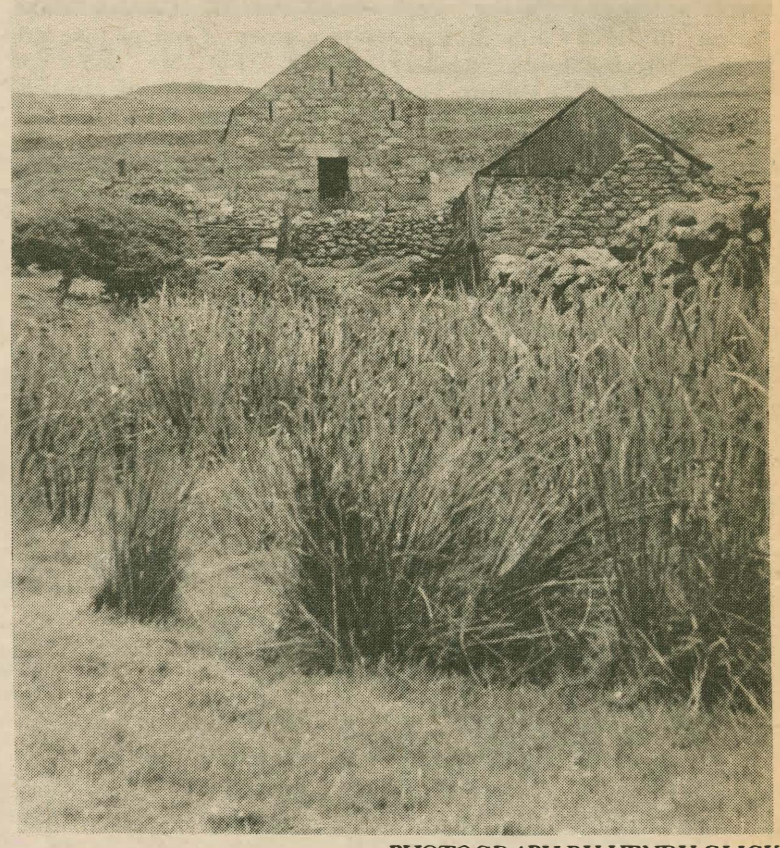
The final two movements resume the effervescent and explosive qualities of the first movement. The third movement is particularly turbulent and exciting, but the fourth movement brings the work to its powerful emotional climax. According to Sir George Grove (author of *Beethoven and His Nine Symphonies*), "here, for the first time, we find a new element, a vein of rough, hard personal boisterousness, the same feeling which inspired the strange jests, puns, and nicknames which abound in his letters... another step towards the accomplishment of his great mission of freeing music from dependence on the mechanical structure in which it had grown up, and on the ingenuity of construction which was still considered one of its merits, and making it more and more the expression of the deepest and most individual emotions of man's nature."

The bacchanalian quality of this movement led one critic to write that Beethoven was actually drunk when he wrote the movement, to which Romain Rolland aptly replied: "It was indeed the work of an intoxicated man, but one intoxicated with genius."

As all conductors frankly admit, the Seventh is one of the most enjoyable and satisfying of all works to conduct. Though several outstanding recordings of the Seventh are on records, none can compete with the performances conducted by Bruno Walter (Columbia MS 6082) and Leonard Bernstein (Columbia MS 7414). Walter's 1960 recording is notable for its sense of architecture, majesty, and emphasis on melodic line. His performance is strong, vigorous, and decidedly Romantic; his second movement, in particular, has never been surpassed. This recording may be difficult to find (Columbia has foolishly discontinued production of many Walter recordings), but it is definitely worth the search.

Bernstein's impassioned performance, although not as rich and architectonic, is rhythmically tighter and better recorded than Walter's. The New York Philharmonic cruises through the music effortlessly, and is truly a joy to hear.

No one has heard either performance without gaining a deeper insight into Beethoven's creative genius and a greater appreciation of his accomplishment. As Sir George Grove wrote nearly a century ago: "In this work there is no falling off. It has not perhaps the terrible directness which is characteristic of the C minor (Beethoven's Fifth Symphony); but in variety, life, colour, elasticity, and unflagging vigour it is, if possible, superior to any of its predecessors, while with all its force, length, and weight, no sinse of weariness is produced; but notwithstanding its dimensions, in which it exceeds all but the Ninth, one hears the last bar with regret; it is animated by its wonderful author with that extraordinary and undying life of which he seems so fully to have possessed the secret."



PHOTOGRAPH BY HENRY GLICK

GET WELL, LEONARD!

The *Spectator* wishes Doug Janes a speedy and thorough recovery.

Recycle cans, bottles and paper.

Düsseldorf Art Represented In New Munstitute Exhibition

The Munson-Williams-Proctor Institute Museum of Art in Utica is the first gallery in the nation to display a major exhibition of 150 drawings and watercolors by American artists and their German instructors of a prominent European art school more than a century ago.

Entitled, *The Dusseldorf Academy and the Americans*, the exhibition will continue on view through Sunday, February 11. After leaving M-W-P, it will be displayed in The National Collection of Fine Arts, Smithsonian Institution, Washington D.C., and the High Museum, Atlanta, Georgia.

The exhibition explores the stylistic influence of the Dusseldorf Academy on American art during the first half of the 19th century.

Gudmund Vigtel, director of the High Museum, which organized the exhibition states, "No museum to our knowledge, has undertaken a systematic comparison until now, between the work of the Academy professors and their American pupils. Dusseldorf qualities were prevalent in mid-century painting, not only because several of our best artists studied there, but also because the gloss and sentiment so characteristic of the Academy style suited mid-19th century tastes to perfection."

Donelson F. Hoopes, Curator of American Art at the Los Angeles County Museum of Art, was guest curator for the exhibition.

The Dusseldorf Academy, first formed in 1773 by the Electors Palatine, was a major force in German art during the first half of the 19th century. Wend von Kalnein, director of the Dusseldorf Museum of Art, writes in his essay on the Academy in the exhibition catalogue, that during this time it was "one of the most fertile of German art schools and certainly the most important among those institutions in Germany...Dusseldorf was a magic word which opened all doors and evoked notions among contemporaries of painstaking technique and significant content."

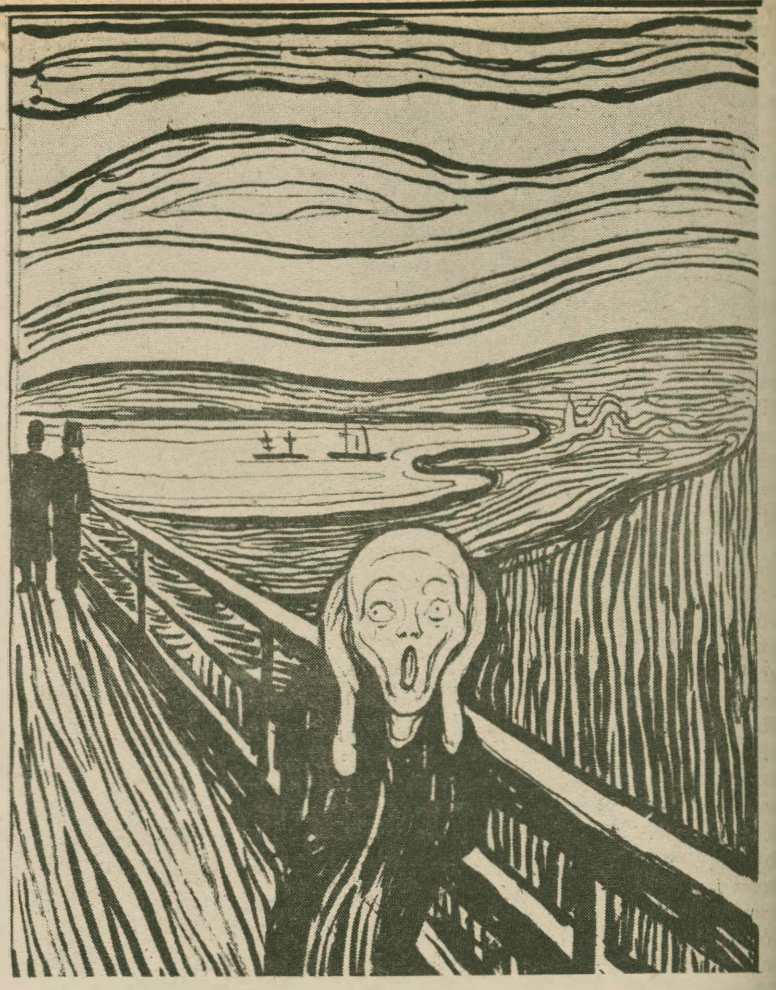
Under the leadership of Wilhelm von Schadow from 1826 to 1859, the Dusseldorf Academy began its period of greatest influence. Through his reputation as an extraordinary teacher, Schadow attracted promising students from all of Germany and beyond. Among these young artists were Lessing, Hildebrandt, Hubner, Bendemann, and Sohn—all of whom became magnificent figures allied with the Academy.

Emmanuel Leutze, who arrived in Dusseldorf in 1841, was the first major American artist to be attracted to by the lustre and reputation of the academy. Other American artists followed: *Richard Caton Woodville*, who studied first at the Academy and then privately with Carl Ferdinand Sohn; *Worthington Whittredge*, whose work bears the influence of Carl Friedrich Lessing, an important teacher at the Academy; George Caleb Bingham, already an established genre painter, who came to Dusseldorf as a mature artist; *Eastman Johnson* a student of the anatomical drawings at the Academy; and *Albert Bierstadt*, who spent time in Leutze's circle, and shared a studio with Whittredge. *William Stanley Haseltine*, *William Trost Richards*, and *James McDougal Hart* also were among the American artists who travelled to Dusseldorf.

By the late 1860's the Academy's attraction for American artists bagan to decline as tastes in painting changed. Gudmund Vigtel remarks: "Post-Civil War attitudes, combined with a new pre-occupation with painterly realism emanating from the master studios in Munich and Paris, made...the Dusseldorf manner seem hopelessly outmoded during the last decades of the 19th century."

Assessing the general influences of the Dusseldorf Academy, in his catalogue essay, Donelson Hoopes concludes that "our artists were touched by the talents of the prominent instructors of the Academy...and as an international gathering place where artists could exchange ideas and flourish through the interaction of those ideas, Dusseldorf served admirable. More than anything else, however, Dusseldorf was a symbol of professionalism in art; and for American artists who were emerging during the twenty years of its reign over the international scene, Dusseldorf provided them with a sense of belonging to the continuing traditions of the Old World, as much as it offered an escape from provincialism."

PEACE



The Shriek (1895), by Edvard Munch. Part of Sir Kenneth Clark's film series on Modern Art to be shown at Kirkland this semester.

Modern Art cont'd

continued from page four

Clark feels that this century has come to believe that many qualities, such as imagination and a sense of color, are more important than skill of hand alone. Rousseau was able to retain a simplicity of bold design and natural harmonious color.

In *Edvard Munch* (1863-1944), Lord Clark explores the works of one of the early leaders of a movement known as expressionism. Munch's life was surrounded by sickness and death. His paintings and drawings reveal the emotions of these personal experiences. He went through periods when he worked in the impressionist style, but from 1892 until his death his work concentrated on the search for visual symbols of ideas or states of mind. Munch's pictorial achievements in this emotional approach to painting established him as one of the pioneers of modern painting.

The coordinators for the showings of *Pioneers of Modern Painting* are Kenneth Kahn, director of the Kirkland Art Center, on the Park in Clinton, and Jesse J. Zellner, Assistant to the President of Kirkland College.

Each 45-minute color film will start promptly at 8 p.m. Kirkland College will show the films on Wednesday evening and Kirkland Art Center will show them the following evening, on Thurursdays.

The *Spectator* will print the schedule of the films in the next issue.

Neil Young's Latest Albums Reviewed

BY JOHN HELD

Lead guitarist, brown and green, leather and suede, midnight, Scorpio, free, deep and dark, Winnipeg, hot and cold, wild sense of humor, hearses. Neil Young in 1966 with Buffalo Springfield. Billboard's number one album of 1972: *Harvest*. The soundtrack album from Neil Young's forthcoming movie, *Journey Through The Past*, neatly chronicles some of Young's performances of the past six years.

Excellent live recordings from Young's Sprinfield and CSNY days fill up side one. Especially fine are the two medleys, "For What It's Worth/Mr. Soul" and "Find the Cost of Freedom." The latter seems to be an engineering feat because CSNY change musical modes from acoustic to electric without skipping a beat. But it doesn't matter because it puts the *Four Way Street* versions to shame, as does "Southern Man," which kicks off the second side of this two album set.

The soundtrack loses some of its momentum when "Are You Ready For The Country" fades into a group of out of tune girls singing "Let Me Call You Sweetheart." Reasons for its inclusion are suspect, at the very least.

Young, along with Stills, Crosby, and The Stray Gators, follows with "Alabama." Some of the studio work that went into *Harvest* is heard here, as well as guest appearances by President Nixon and Billy Graham.

"Words" realizes the potential it demonstrated on *Harvest*. Once again we hear Young and his cogorts discuss their work. While this is a real surprise at first, the uniqueness of it wears away quickly. Perhaps seeing the movie would help.

The same criticism can be leveled at "Relativity Invitation," Handel's "Messiah" and "King of Kings" on the last side. The first member of this trilogy is a meeting of Young and a religious fanatic who is trying to spread his doctrine to the uninitiated. The Tony & Susan Alamo Christian Foundation Orchestra & Chorus perform the other two numbers.

Journey Through the Past is good, but improvements are needed if it is to be accepted totally on its own merits. For one, "Let Me Call You Sweetheart" should be deleted and a more than suitable replacement would be the song "Journey Through the Past," long a staple in Young's concerts. More new material should be included. The religiously oriented trilogy on side four could be eliminated altogether.

Fortunately, for all you Neil Young Freaks, the rest of the album is well worth the price of admission. The live Buffalo Springfield cuts are collector's items, and the CSNY numbers are equally as good. They sure beat *Europe '72* and give *Rock of Ages* some stiff competition. Now all that is needed is the movie the album is the soundtrack for. It hasn't been released yet. Oh well, I guess the album will suffice, for awhile.

Recycle

Play Jeopardy

BY RICHARD KAVESH

ANSWERS

1. Category: Explorers and Explorations. *This 19th century explorer* was the first to discover the source of the Nile River.
2. Category: Composers. Of Georges Bizet, Wolfgang Amadeus Mozart, and Franz Achubert, *this composer* lived the longest.
3. Category: Politics. *He* was recently re-named as Majority Leader of the United States Senate.
4. Category: Science. The constant of nature symbolized by the letter "h" is named after *this Nobel Prize Winner.*
5. Category: All Numbers. The *number* of squares on a chess board.
6. Category: Colleges. The name of *this college* m Dutch, means "burning moor."
7. Category: Hodgepodge. Of Joseph Schumpeter, Henri Saint-Simon, and Adam Smith, *this economist* was called a "Utopian Socialist."
8. Category: Sports. *He* scored fifty goals for the New York Rangers last year.
9. Category: Television. *This program* is the most widely watched of any daytime game show.
10. Category: Famous Quotes. *He* called Adlai Stevenson "a graduate of the Dean Acheson School of Cowardly Communist Containment."

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Joe and Sally American Visit "La Vie Francaise"

BY ANN LANCINA

"...meanwhile, back on the continent..."

There exists today a certain cultural phenomenon that, annually, brings close to 3,000 American students to Paris: a phenomenon known as THE JUNIOR YEAR IN FRANCE. It comes in all sizes, shapes, and varieties—all with the aim of submerging Joe or Sally American into "la vie francaise."

The Hamilton College Junior Year in France is one of these such phenomena, happening right now as it has for about 15 years. There are 48 kids in the '72-'73 group—still the original 48, despite rough spots such as "mal du pays"—homesickness! But all 48 agree that being here is an experience not to be missed. To an ivy-league type grind, the academics here would probably be inferior to his or hers back home—but the French system is quite different from the American. In general, university courses consist of lectures, with "discussion" classes of, in my experience, 25 students. There isn't pressure to prepare for each

class, or write papers; attention is focussed on the final exam. I'm sure that this varies with courses, but in contrast to the colleges usually attended by the students in our group, there is less pressure toward constant studying.

Headquarters for the Ham. Coll. Jr. Yr. are at Reid Hall (better known as the "American Center of Rue de Chevreuse"—as it also houses Sweet Briar, Columbia, Smith, Wesleyan, Tulane, and Middlebury programs.) Hamilton's courses are held here, all taught by French people, in French. I suppose that Reid Hall is like a home away from home—or, better, a college away from college. This sounds (and is) very nice, secure, and pleasant, but unfortunately not very conducive to speaking French. So, making an effort, you go to university restaurants—where the French kids are. This involves going to one place to buy tickets (cheap—forty cents), then walking or taking the metro to stand in line to get a tray of basic cafeteria-type food, *then* spending a while trying to find a seat—and then, if you're aggressive and friendly, maybe you'll strike up a conversation "en français." Enfin, it takes an effort to get to know French students: there's no one library where you run into them, not just three cafeterias, where you'd have a chance of seeing someone more than once. Paris is a BIG city; the university is scattered around the 5th and 6th arrondissements—not on one campus. (There *is* one campus area, the Cité Universitaire, which is nowhere near the Latin Quarter: you have to take the suburban metro to get there.) *THUS*: problem no. 1, how to meet French students?It takes an effort, but it can be done—sing in a choir, play on the Paris III girls' volleyball or guys' basketball teams, have a Friday happy hour, and get to know your neighborhood cafés (true French institutions!), or hit the university restaurants as often as possible.

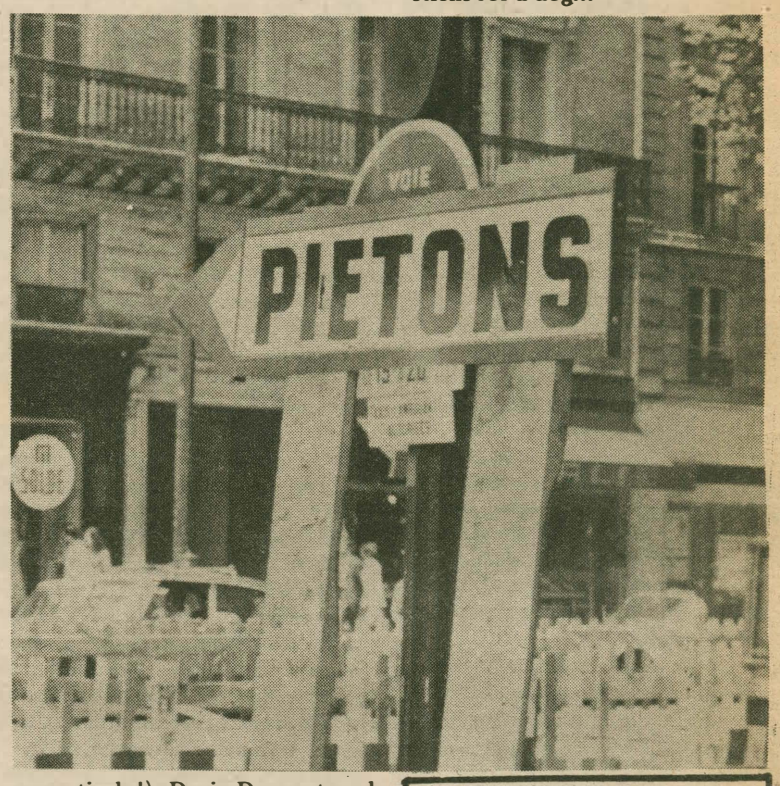
Living with French families has provided some insights into French life. Some junior year programs don't have this feature, and at times we *would* enjoy the freedom of a dorm or an apartment. But it really is the only way to learn (and use!) words like pot holder and soup ladle, or hearing about Madame's day helping her daughter clean out the basement (called a "cave"), or listening to childhood reminiscences of Pau when a cousin comes to dinner! And all in French, bien sûr.

Then there's the other side of Paris—an incredibly rich city of museums, expositions, theatre (the comédie Française at 5 francs, $1 for students), music, monuments and old buildings, and even a flea market that is a world in itself. There are so many opportunities that, when a week goes by that I don't go to a museum, or a concert, or just wlak around getting to know a different quartier, I feel that it's been wasted. In a year spent in Paris, books can only be a part of your education. I keep reminding myself that next year, back at Kirkland, it won't be possible to get on the metro and go back to the Musée Carnavalet to see portraits of George Sand, or the model of the Bastille carved of one of its stones, or over to Saint-Sulpice Church to look at the vaulted ceiling we discussed in art class...but, I could to on and on. True, Paris has all the problems of cities—the Seine isn't so clean, the métro is crowded and full of dirty old men, prices are outrageous, and people aren't in the habit of smiling too often. But Paris makes up for it in her history and "culcha," and a year here can be so rewarding if you make the effort! This is only one voice of 48, but most 47 have expressed similar feelings.

Besides studying and living in Paris, we've been able to travel a bit. The year began with a month's orientation in Biarritz, in southwest France, a beautiful place on the ocean with very warm and helpful people, who helped in our adjustment to language and country. After five weeks, we all took a "quickie" 1-week trip through Spain before heading back to Paris for the beginning of classes on November first. (Our academic year goes on through mid-June). Christmas was a mass exodus. To mention kids from the Hill, Jeff Collins and John Gregorian had some hair-raising experiences in Morocco; David Shillieto toured Moscow and Leningrad; DAn Ruff got to know Munich; Rich Roth travelled around the Low Countries; Paul Van-Renesse and Peter Shumaker went home (to Holland and Belgium, Amsterdam, and I spent time in Switzerland and Germany. A few others went to the USA, some to the Balearic Islands off Spain, and one girl went to Egypt, did some camel riding, and came back with an unexpected souvenir: a mild case of dysentery!

Things are back to normal now, as classes get going again, the Paris winter gets chillier, and the cultural phenomenon of the junior year in France continues.

Every once in a while, though, nostalgia sets in, and Hamilton and Kirkland kids here reminisce about hockey games in Sage Rink, Chi Psi g & j and "Psi Zoo", and, as Jeff says, just sitting around Bristol on a nice day, throwing sticks for a dog...



respectively!); Davie Duerr stayed in Paris, playing viola in a theater production. April Eberhart was in Holland and London, Carole Natko travelled through England and Scotland, Judy Gottschall hitched around Switzerland, Gail Brinton did some skiing in Andorra, Jan Lendman was in

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SPECTATOR SPORTS

BlueTakesAmherst 5-4; Face IthacaHereWeds.

The new year saw Hamilton's hockey team holding its own with an even 3-3 record. Coming off a fine second-place performance in the Hamilton Christmas Hockey Tournament, the Continentals were to face five tough opponents in a two and a half week span. Four of the five resulted in lopsided scores and the Continentals found themselves on the short end of all of them.

New Year's Day brought the optimistic Continentals to New Haven, Connecticut to oppose Yale's Division I squad. Hamilton was never in this one as the 10-1 final testifies. Seven of Yale's goals came from three player including a hat trick by center Bobby Kane. Capitalizing on size and skating ability, Yale's wingers consistently muscled the puck in the corners from Hamilton's defenders. Yale's offensive control set up 51 shots on goal while the visitors managed only 22.

Hamilton's offense lapsed in their next game against Williams accounting for only 19 shots on net. Williams doubled that figure and skated away with a 7-3 win. Doug Janes' goal at 11 seconds of the first jumped the Blue into 1-0 lead but that was the last time they led. Another goal by the co-captain pulled Hamilton within one after two stanzas, 4-3. In the final period, though, the Ephmen thrice lit the lamp to preserve their victory.

Bi-annually, early January takes the Continentals to Maine to go up against two tough teams on home ice: Bowdoin and Colby. Last Friday night's performance, on January 12 rates as one of Hamilton's best despite a disheartening 3-2 loss. Greg Root's stellar netminding kept it close. Bowdoin led 2-0 after the first forty minutes.

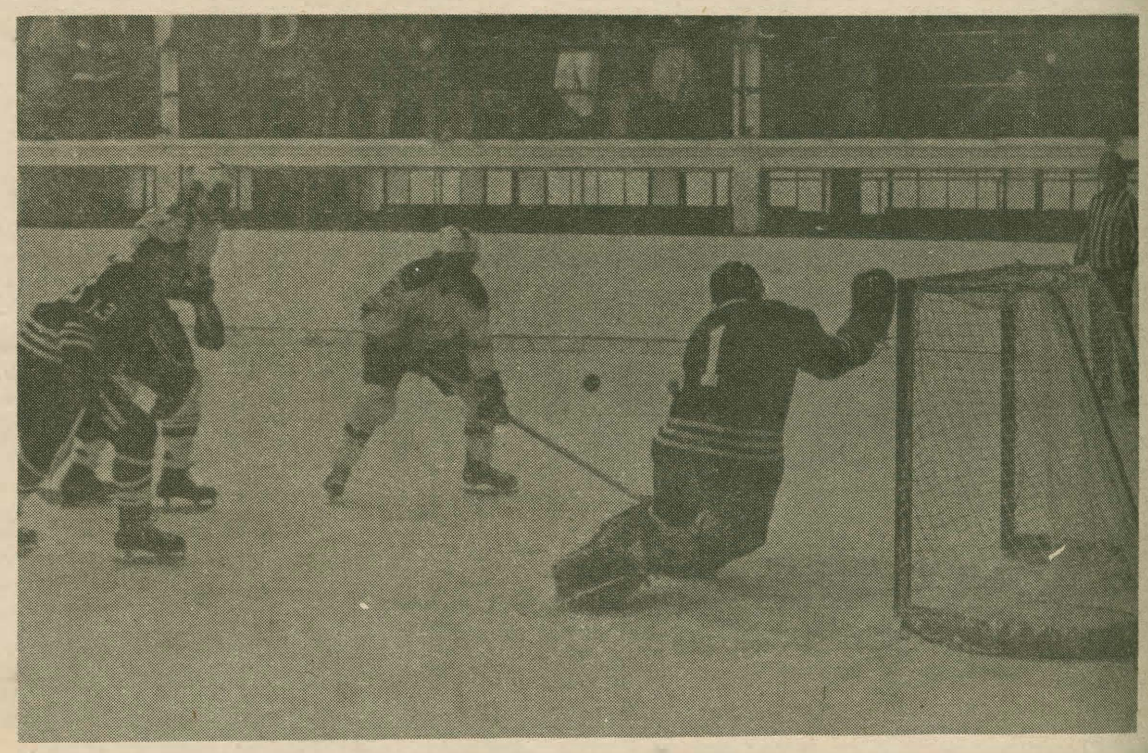
The final frame opened with Co-captain Doug Janes allying at the 22-second mark following a pretty pass by Rick Anderson. Hamilton's other Co-captain, Bob O'Conner, potted the equalizer past the halfway point after being fed by winger Scotty Douglas. Despite having taken but five shots on net in the third period, the Blue scored on two of them. Bowdoin was blanked over the final twenty minutes, sending the contest into overtime.

Hamilton outshot the Polar Bears in OT, but there offensive efforts went fruitless. The deciding goal was Bowdoin's a fluke play involving a player who came out of the penalty box and picked up a clearing pass. He fed to Tim Condos who cruised in and beat Rootie, sealing a 3-2.

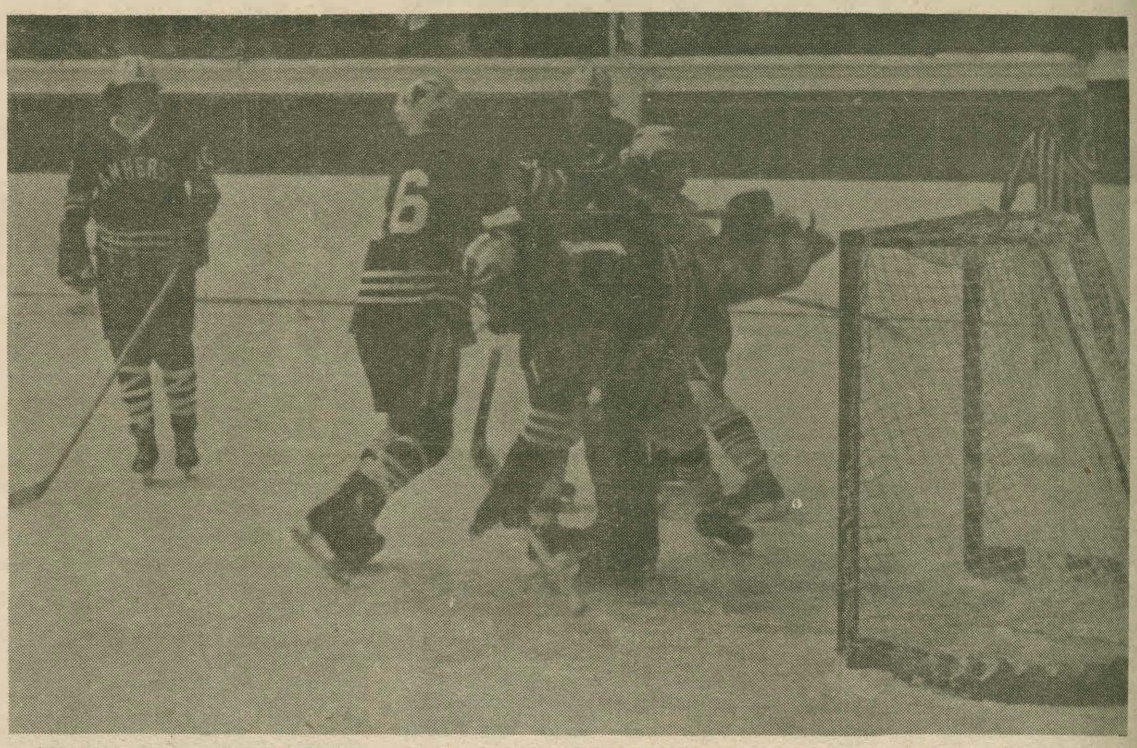
The following night in Waterville, Hamilton dropped a disappointing 7-4 loss. The tight schedule and bus ride took its toll early as the Colby Mules blasted 24 opening period shots on Greg Root, 4 of them finding their way home. Benny Madonia's two goals led Hamilton comeback efforts which were neutralized by three Colby goals, two in the last minute of play.

This past Wednesday's tilt saw another defensive lapse, this time against the Redmen from the University of Massachusetts. Hamilton's early 1-0 lead quickly dissolved with U.Mass scoring five goals during the next ten minutes of play. The 9-4 final typifies many of Hamilton's losses this season. The offense has managed to pot four or five goals a game but this is often too little, too late.

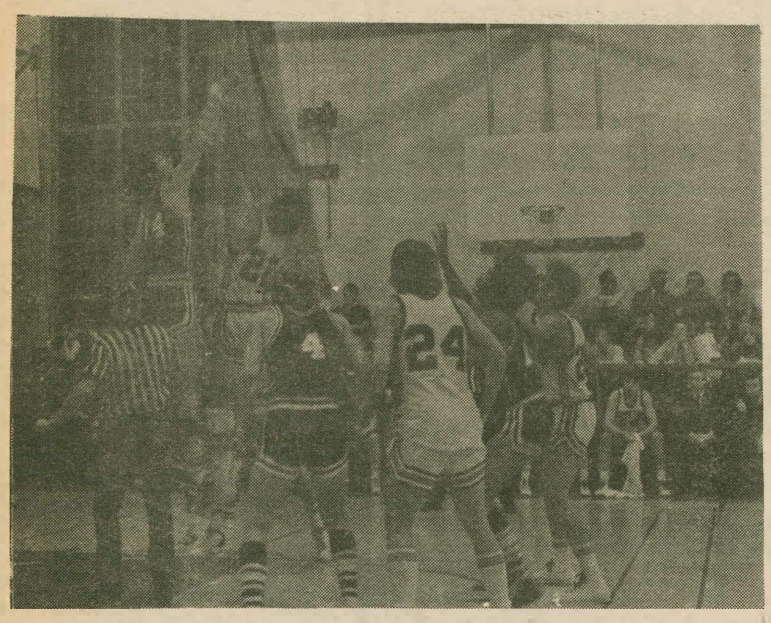
The Continentals' defensive play must stiffen in the future. 36 goals allowed in five games are stats no team's offense can overcome. If there is a point of optimism, it is in the fact that Hamilton's schedule is finally easing up. If a Second Season is fathomable, Saturday's game withAmherst is the time to start.



Rick Santa and Bob O'Connor trying to tease the puck past Amherst



Mike Rockwood driving into Amherst's defense for a tally.



Craig Fallon jumping it up in a lossing effort against Hartwick.

Goalie Francis making a greak kick-save off Dave Gilmore's shot.

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